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Cleveland museum of art

Special exhibition of French paintings of
the later 19th century. Exhibited in Gallery IX
from July 12th to September 15th, 1921.
[Cleveland, Cleveland museum of art, 1921]

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1921a

SPECIAL EXHIBITION OF
FRENCH PAINTINGS OF THE LATER 19th CENTURY

Exhibited in Gallery IX from July 12th to September 15th, 1921

The following information was copied from the labels used for the exhibition

T. R. 1735

1. 2013.21 Jeune femme arrangeant ses boucles d'Oreille, By Firmin Auguste Renoir. (1841-1919). Painted in 1905. Compare with painting below and nude on north wall. In this picture there is a strange intoxicating charm of color, a very real beauty of arrangement and in the treatment of the flesh tints a complete mastery of effect. He is a realist but a poetic realist. One element which can be noted here in comparison with the earlier works is the gradual warming of the flesh tones. In some later works this effect is carried beyond a point of real beauty.
21 3/4" x 18 3/8"
2. 2014.21 La Passage des pierres, Boucher du Rhin, by Adolphe Monticelli. 1824-1886. Monticelli was a painter of landscape as well as figure painting. His pure landscapes are not seen so often so it is particularly interesting to have his picture to compare with the seven other figure pictures. This landscape has the same beautiful romantic spirit. It is poetic in the highest sense. 15 3/4" x 19 1/2"
3. 2015.21 The Hay Barges, by Adolphe Monticelli. 1824-1886. Monticelli was in the direct line of descent from Claude Lorraine, Watteau and Turner. It is an interesting thing to compare the technique of a Monticelli with a late Turner like Queen Mab's Grotto shown in Gallery VI. Monticelli although a man with a peculiarly personal art carries on the line of descent to Monet. 12 1/2" x 19 3/4"

Lent by William G. Mather

T. R. 1736

4. 2018.21 Beaume la Rolande, by Jean Baptiste Camille Corot. 1796-1875. Corot and Courbet are the men who carried painting ahead in the direct observation of nature and of life. Corot is generally classed as a painter of the Barbizon school but he in reality revolted from their work and went to nature direct. He was the last of the group to be recognized because of the new spirit stirring in him. Practically all the very earliest works of the Impressionists would show the influence both of Courbet and Corot.

Lent by D. Z. Norton (To be labeled - Lent Anonymously)

T.R. 1737

5. 2019.21 Sea and Rocks at Etretat, by Gustave Courbet. 1819-1877. The classic and romantic painting disappeared after 1850 largely due to Courbet. He is first step in revolution which finally developed into Impressionist movement. With him mythological and oriental subjects are replaced by bourgeois and peasant subjects. He painted landscapes which showed the woods and rocks of France. His realism shows him to be a rebel from the traditional. Compare with the old time spirit in the Dupre seascape by door. 21 1/2" x 25 3/4".

Lent by Charles F. Brush

Later made a
gift. See
29.465

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T. R. 1738

6. 2020.21

Beaume la Rolande, by Jean Baptiste Camille Corot. 1796-1875
Corot and Courbet are the men who carried painting ahead in the direct observation of nature and of life. Corot is generally classed as a painter of the Barbizon school but he in reality revolted from their work and went to nature direct. He was the last of the group to be recognized because of the new spirit stirring in him. Practically all the very earliest works of the Impressionists would show the influence both of Courbet and Corot. 18" x 14 3/4".

7. 2021.21

The Stairs, by Adolphe Monticelli. 1824-1886. Monticelli could not sell his pictures. "In order to live he sold pictures in the cafés where they fetched ten or twenty francs at the most." Today they are greatly sought after. "The mysterious power of these paintings secures him a fame which is, alas, posthumous. Many Monticelli's were sold as Diaz's now they are more eagerly looked for than Diaz's". Compare with seven other examples shown here. 36 1/8" x 22 7/8".

8. 2022.21

The Mistral: Antibes, by Eugene Boudin. 1835-1898. Boudin was a follower in a modest way of the Impressionists. His interest in light rather than color or technique marks his work. He was a learned colorist in grey tones. This picture of the Mistral at Antibes, shows the harbor disturbed by this strange wind which blows down from the mountains. The castle appears also in the painting of Antibes by Monet. 21 7/8" x 35 5/8"

9. 2023.21

Twilight in Holland, by Jean Charles Cazin. 1841-1901. Cazin was a painter who loved twilight and who always painted in a simple and almost melancholy style. He worked at the same time as the Impressionists but was only very slightly influenced by them and never was a member of the movement. He is really a man apart. Compare with the two other Cazin's at the other end of the gallery. 16 1/2" x 13 1/8"

10. 2024.21

Downs near Boulogne, by Jean Charles Cazin. 1841-1901. Cazin usually painted pictures of a very refined elegiac spirit. He often waits till evening gathers and his world of men and women is filled with a sense of gentle melancholy. Where Corot would have been joyous Cazin is sad. His motifs are always simple. He painted in an independent way and while somewhat influenced by Impressionists, he was in no way connected with their movement. 23 3/4" x 29"

11. 2025.21

The Young Mother, by Jean Francois Raffaelli. 1850-
Raffaelli was the illustrator of the Impressionist movement. He loved his blacks, greys and whites and painted in such a seemingly hurried and hasty manner that it seems sometimes as if he painted with a crayon. He loved to depict Paris of the early morning and his pictures of Notre Dame are particularly well known. He was a lithographer and etcher as well and brought into that art some of the spirit of Impressionism. 32 1/4" x 28 1/4"

Lent by Samuel Mather

T.R. 1738 Cont'd

12. 2026.21 Argenteuil, by Claude Monet. 1840- . Painted in 1877. Monet came back to France after the commune and reinstalled himself in his house at Argenteuil. Here he commenced to paint the banks of the Seine. His early landscapes have a somewhat sombre robust quality and a broad solid draughtsmanship. His luminous studies only began about 1885. Compare this picture with the paintings of Thames series on south wall. The development is very obvious. 24" x 28 7/8"
13. 2027.21 Marine, by Jules Dupré. 1811-1889. This beautiful picture is shown in this gallery at this time to show the romantic landscape of the Barbizon school in contrast with the later Impressionist paintings in the middle bay. Note how the colors are carefully worked into each other so there is no abruptness of transition. Also contrast this studio light with the out-of-door light which the Impressionists discovered how to paint. Compare with the realism of the Courbet on this wall. 25 3/4" x 36 1/2"
14. 2028.21 *Dutch* Seine at Meudon, by Johan Jongkind; 1819-1891. Painted in 1865. Jongkind like Boudin ranks as a secondary artist who was connected with the Impressionist movement. He never braved the unpopularity of the leaders and was content to paint studies of light in a rather subdued color scheme. 13 5/8" x 18 7/8"
- Lent by Samuel Mather.
- T. R. 1739
15. 2029.21 *view of Deauville* Vue de Deauville, by Eugene Boudin. 1835-1898. Boudin can be classed as a follower of the Impressionists. He escaped their unpopularity by following their principles at distance. He did not adapt Monet's technique but was an Impressionist in study of light and avoidance of academic spirit and ideal. This picture has perhaps more color than his usual work. Compare with the grey tone of the other three pictures here by this artist. 19 7/8" x 29 1/4"
16. 2030.21 *abandoned house* La Maison abandonnée, by Paul Cezanne. 1839-1906. Painted in 1887. Cezanne was a Post-Impressionist. This group sought the sustained impression of a landscape in contradiction to the representation of fleeting moments of light by the Impressionists. He simplified his work down to the barest outlines which would then best express the fundamental sense of mass and volume that is in nature. His is a power of organization. An analysis of his pictures shows a striving for depth, the distance of the hill in the background the sudden drop beyond the wall, There is an extraordinary sense of space. 19 3/4" x 23 5/8"

Lent by Ralph M. Coe. (labeled - Lent Anonymously)

See last page for additional notes

T. R. 1739 Cont'd

17. 2031.21 *The Greek dancer* La Danse grecque, by Hilaire-Germain Edgar Degas. 1834-1917
Painted in 1892. Degas is beyond all a draughtman of the first order. He is related to the Impressionists rather through modernity of his subjects than in color. His nature is that of a psychologist, a minute analyst and a bitter ironist. He loved to paint the members of the ballet without caricaturing. He paints frankly the imperfections of their bodies but it has the severe beauty of absolute reality. This picture has a lyric beauty of line and pose. 22 7/8" x 19 1/4"
18. 2032.21 Moonlight on a Dutch Canal, by Johan Yongkind. 1819-1891.
Painted in 1868. Yongkind like Boudin ranks as one of the secondary artists who were influenced by the Impressionists. He never braved the unpopularity of the leaders and was content to paint studies of light with a rather subdued color scheme. 13 1/2" x 16 3/4"
19. 2033.21 *The Bay at Agay* La Baie d'Agay, by Armand Guillaumin. 1841- . Painted in 1893. One of the original group of Impressionists. A great friend particularly of Pissarro and Cezanne. Forced at first to work for his living, painting only when able until 1891, when he won a fortune. From then on he painted steadily. This painting shows a simplification of the impressionist technique. There are no excess details. It shows that Cezanne and he were working along the same ideas. 29" x 39 1/2"
20. 2034.21 *Later- Wade Over Sea* *Boats* Marine by Edouard Manet. 1833-1883. Manet noted principally as a figure painter, painted a few marines of superb quality. Most of them are small like this picture but in them there is the play of elemental nature, the sweep of wind swept water dotted here and there with fishing boats. His color sense is also remarkable, the green of the sea, the grey sky and the dark ships making a composition of striking power. 13 3/8" x 22"
40.534
21. 2035.21 Rocks at Belle Isle, Brittany, by Claude Monet. 1840-
Painted in 1886. In 1886 Monet was at Belle Isle where he painted a whole series of his strongest paintings consecrated to the black rocks and cliffs. He could express the luxuriant vegetation of Antibes as in picture to right but this did not prevent him from representing as well the austerity of the rocks with the wind spray and the roaring of the waters against granite cliffs. Compare in technique with Thames series of 1904. 26 7/8" x 32 1/4"
22. 2036.21 *The Garden: Iris and Horsechestnut*, by Claude Monet. 1840-
Painted in 1900. Monet born in Paris finally left it completely, living first at Argenteuil, then Vetheuil and finally at Giverny. Here he rejoiced himself with his garden which he completely filled with flowers of the most varied and brilliant colors. These he painted in various seasons of the year and at various times of the day. It is in this garden that he finds his greatest comfort in his old age. 32" x 36 5/8"

Lent by Ralph M. Coe (labeled - Lent Anonymously))

23. 2037.21 Water Lilies, by Claude Monet. 1840- . Painted in 1899. Another of his most famous series is the "Water Lilies" series. Here he chooses bits of water blocked by rushes and calyxes and paints them with an ever varying color harmony. This pond was in his own garden at Giverny where he planted the nymphaeas himself. Their flowers and leaves, the willows and the little bridge furnished him the motifs which he repeated many times. 35 1/4" x 36 1/2"
24. 2038.21 Waterloo Bridge, by Claude Monet. 1840- Painted in 1908. Monet painted the larger number of his Thames series in 1904 but he made a visit to London in 1908 when he painted this canvas. It is the latest in date of the examples here and should be compared with the Argenteuil on the screen. Compare also with the Pissarro beside it, also of the Thames. Each has a completely personal spirit. In this picture the transparency of the water beneath the bridge is extraordinarily rendered. 25 3/4" x 39 1/2"
25. 2039.21 - Empress Eugenie and her Ladies in a Garden, by Adolphe Monticelli. 1824-1886. "Monticelli painted landscapes, romantic scenes! fêtes galantes! in the spirit of Watteau; one could not imagine a more inspired sense of color than shown by these works. They seem to have been painted with crushed jewels, with powerful harmony and beyond all with an unheard of delicacy in the perception of fine shades. There are tones which nobody has ever invented before, a richness and subtlety which vie with the resource of music." 16 5/8" x 23 7/8".
26. 2040.21 The Reception, by Adolphe Monticelli. 1824-1886. "The fairyland atmosphere of these works surrounds a very firm design of charming style. Monticelli has created for himself an entirely personal technique which can only be compared with that of Turner". Compare with the other seven Monticelli's shown in this exhibition. 15 1/4" x 23 1/4"
27. 2041.21 ✓ - Charing Cross Bridge, by Camille Pissarro, 1831-1903. Painted in 1891. This picture shows the technique. Upon comparison with the example on the north wall the almost Pointillist character of the brush strokes are evident. Pointillism was merely painting with many minute splashes of color of the same approximate size. The belief was that by this means the vibration of light in the atmosphere could be rendered. It is interesting to compare this with Monet's Thames series. 23 3/4" x 29"
28. 2042.21 Old Ramparts at Moret, by Alfred Sisley, 1840-1899. Painted in 1892. Sisley always paints nature in a smiling mood. He sought the amiable and intimate subject but above all rivers with transparent waters and tree bordered banks. He failed to make a living by painting and only lately has his delicate spirit received its due. His works hang with best. In 1879 he went to live at Moret. We know it through him. He never had the power or masterly passion of Monet nor the decorative feeling, but in the mild aspects of the Ile de France he is truly comparable to him. 24" x 28 3/4"

T. R. 1739 Cont'd

29. 2043.21 *The Bathers* Baigneuse debout dans l'eau, by Firmin Auguste Renoir. 1841-1919. Painted in 1888. Renoir's nude are peculiarly personal in their treatment. They are not the pseudo-greek ideal of the academicians. He sees in the nude less the line than the brilliance and luminous quality of the flesh. In this he shows the vision of a poet. He transfigures reality. His women come from a primitive dream-land, and artless and naive woman set in a background of blue foam fringed streams. Renoir was the representative of the Impressionists in figure painting. 40" x 25 3/4" x 7/8"

30. 2044.21 *Landscape* La promenade au bord de la mer, by Firmin Auguste Renoir. Painted in 1892. Compare with earlier landscape on this wall. Renoir has not tried to represent trees in their actuality he has tried instead to show the transparency of their branches and leaves against the sky. He has caught the fascination of light and has painted a mood. Strange in its color scheme it has a tonality that is essentially French. 26" x 32"

31. 2045.21 *Three Bathers* Trois baigneuses, by Firmin Auguste Renoir. 1841-1919. Painted in 1897. Renoir was the representative of the Impressionist in figure painting. Renoir is the most lyrical, musical and subtle of these men. In this picture he shows that he is in the pure French tradition, the tradition of Boucher and other 18th Century men. His nudes are never studies of line. They are instead studies of the beauty and brilliance of the flesh and the subtle play of light. Also the color harmony is a thing apart it is so essentially French. 21 1/2" x 25 7/8"

32. 2046.21 Portrait of Madame Edwards Reading, by Firmin Auguste Renoir. 1841-1919. Painted in 1904. A remarkable study of light and the human figure. Renoir was the figure painter of the Impressionists. This is characteristic of his latest manner. He has woven a wonderful pattern of color; gold, red and ivory. He seems to have felt the enchantment of material and surface. Compared with his early work it has lost all definiteness of outline. 21 7/8" x 18 3/8"

33. 2047.21 *The Pot of Flowers* Le Pot de fleurs, by Firmin Auguste Renoir. 1841-1919. Painted in 1906. This is the latest in date of the seven paintings by Renoir in this exhibition. He was a painter of the dazzling variety and beauty of flowers. There is in this painting a certain naive power that is remarkable in its sustained quality. It is a poem in its color harmony. 16" x 14 1/8"

Coe

Lent by Ralph M. A (labeled - Lent Anonymously)

T. R. 1740

33. 2048.21 Interior, by Eyrolles. 39 1/2" x 31 7/8" (This had no label of any kind while on exhibition; were unable to find dates of such artist)

34. 2049.21 La plage, by Eugene Boudin. 1835-1898. In this painting by Boudin one can see a second treatment of beach scenes at the fashionable channel watering place in this exhibition. His love of light marks him as an Impressionist but in color his love of grey is a peculiarity of his own. He loved the grey waters of the channel. The clouds and the flashes of sunlight through them. 15" x 11". Lent by Homer H. Johnson

T. R. 1741

35. 2050.21 Self Portrait in Studio, by Edouard Manet. 1833-1883. Manet's work is marked by the choice of the unusual for subject matter. Today a studio interior would not be remarkable but at the time it was painted it seemed revolutionary. It was entirely different from the mythological allegorical, historical painting beloved by the Salon Painters. A detail such as the foot appearing at the side seemed inexcusable. 13" x 16"
36. 2051.21 Il Bosco - Figure in Violet Robe, by Paul Albert Besnard. 1849-1899. Albert Besnard, a follower of the original Impressionist group. He has concentrated the effect of light upon figures in a very personal way. He is one of the most successful of the modern men in expression the mood of nature. 24 1/2" x 19 3/8".
37. 2052.21 The Wise Men, by Adolphe Monticelli. 1824-1886. "Monticelli painted with a brush so full, fat and rich that some of the details are often truly modelled in relief, in a substance as precious as enamels or jewels. Every picture provokes astonishment, constructed upon one color as upon a musical theme it rises to intensity one would have thought impossible." Compare with seven other Monticelli's shown in this exhibition. 15" x 18".
38. 2053.21 Mlle. Campbell, by Edouard Manet. 1833-1883. Manet was the initiator of the new movement after Corot and Courbet. He broke with the traditional practice of constant oppositions of lights and shadows such as can be seen in the Duprè seascape. Instead he painted in and modelled in full light and placed without any transition side by side his pure colors. This is a pastel but he has followed this method here. (22" x 18") 22 3/8" x 18 1/2"
39. 2054.21 Venice, by Henri E. Le Sidaner, 1862-1921. Le Sidaner is one of the most personal of the younger generation who are trying to use Impressionism for the expression of a psychologic ideal which is very different from Realism. Compare with the other painting of the Petite Trianon also by this artist. 18 1/4" x 25 1/2".
40. 2055.21 L'Anse de Foetz-Guen, by Henry Moret. Moret is one of the present generation painting in the Impressionist style. This painting of the Finisterre coast is charming in its study of light and color. 18 1/4" x 21 3/4".
41. 2056.21 Mediterranean - Marseilles, by Firmin Auguste Renoir. 1841-1919. Painted in 1882. Renoir has been painting since 1865 up almost to his death in 1919. The French race speaks in him. In his landscapes, his pictures are hatchings of color, accumulated to render less the objects than their transparency across the atmosphere. Compare with other landscape to left on this wall dated 1892. 14 5/8" x 26".

Lent by Ralph King.

42. 2057.21 La Seine a Port Marly, by Gustave Loiseau. Loiseau was not one of the original group of Impressionists but he is a direct follower in their footsteps. In this picture the sense of weather is expressed with great force. As a group these painters sought to express nature as it appeared in storm, or sunshine, with all the varying effects of light and atmosphere. 20" x 24 3/8"
43. 2058.21 Le Petit Trianon, Versailles, by Henri E. Le Sidaner. 1862- Henri Le Sidaner is a direct follower of Impressionism but he is one of the more personal group who have been sometimes called "Intimists" who seem to have retained the best principles of the Impressionist masters, to employ them for the expression of a psychological ideal different from Realism. 28 7/8" x 23 7/8"
44. 2061.21 Waterloo Bridge, by Claude Monet. 1840- . The pictures of the Thames series painted by Monet in London in 1904 are considered by many experts to mark the high point in Impressionism. It is only necessary to compare these paintings with the beautiful early Monet dated 1877 on the screen to the left to see the development of his art. 29" x 36 5/8"
45. 2060.21 Parliament Buildings, by Claude Monet. 1840- . Painted in 1904. In this masterpiece of the Thames series Monet has rendered the foggy climatic conditions so characteristic of London with marvellous effect. Technically it is interesting to compare it with the earlier examples shown here. The definite strokes of the earlier work are now lost in an impalpable sea of vibrating color. 32 1/4" x 36 1/2"
46. 2059.21 Waterloo Bridge: Temps gris, by Claude Monet, 1840- Painted in London in 1904. Monet, following his custom, painted many pictures of Waterloo Bridge from practically the same point, each time varying the effect of light so that each picture is a distinct thing in itself. 26" x 36 5/8"
47. 2062.21 Notre Dame de Paris, by Jean Francois Raffaelli, 1850 - Raffaelli is one of the group of artist illustrators who have introduced into illustration the most serious qualities of painting. Typical of his work are Parisian Landscapes in which appear great qualities of light. He has a decided preference for black and white and paints very slightly in color. He notes with so hasty a pencil that one might say that he writes with color. 25 5/8" x 32 3/8"

Lent by Ralph King

48. 2158.21 Coast at Trouville, by Eugene Boudin. 1835-1898. This exquisite study of weather, in the English Channel shows Boudin's typical greyish color. He loved to paint characteristic cloud effects with sudden flashes of light. His pictures are full of atmosphere and in their study of light show his connection with the Impressionist movement. 18 1/4" x 24". Price \$1500.00
49. 2159.21 At Sea, by Eugene Boudin, 1835-1898. A characteristic study of the English Channel. Compare with the six other examples of Boudin's work shown in this collection. Boudin did not court the unpopularity of the Impressionists yet he painted with their effects of light

TR. 1746 Cont'd

but with a much more subdued color. 21 3/4" x 15". Price \$1000.00

Lent by Salmon P. Halle, and were added to the exhibition July 30th.

TR 1689

50. 1490.21 Figure, by Adolphe Monticelli, 1824-1886. "Monticelli's pictures are magnificent bouquets, bursts of joy and color, where nothing is ever crude and where everything is ruled by a supreme sense of harmony". Claude Lorraine, Watteau, Turner and Monticelli constitute really the descent of Claude Monet. In all matters of technique they form the chain which leads to Impressionism. Compare with seven other pictures by Monticelli shown here. 12 5/8" x 9 1/4"
51. 1491.21 Petite paysanne, by Pascal Dagnan-Bouveret. 1852- Dagnan-Bouveret paints always in a quiet unpretentious way. Painting at the time of the Impressionists he was not visibly affected by them. Instead he goes his own way painting with patience and endurance. He was a pupil of Gerome. He loved peasant subjects, Breton Pardons and subjects such as the one in this picture. He is in the tradition of figure painters. 17 7/8" x 13 1/2"

Lent

Lent by Mr. and Mrs. Edward B. Greene

T. R. 1748

52. 2160.21 The Harbor, by Eugene Boudin, 1835-1898. Painted in 1891. No Boudin in this collection is more characteristic of his favorite cool grey tonality. He loved the English Channel in all its moods and painted many pictures showing typical coast scenes. He was connected with the Impressionists by close friendship and was strongly influenced in his study of light but kept his own subdued color harmonies. 13 3/4" x 10 1/2"

Lent by Mr. and Mrs. Donald McBride

T. R. 1757

53. 2269.21 Paysage, Sous les Palmiers (Under the Palm Trees), by Paul Gauguin, 1849-1903. This strange genius follows in the flat decorative tradition of Puvis de Chevannes. But only in that, as his color and choice of subject is entirely his own. He seems to have discovered a new range and combination of color. Born in France he went to Tahiti in the South Sea Islands in 1891 the year in which he painted this picture. In 1893 he was back in Paris but failed to secure recognition and returned to Tahiti and Dominique where he died. 36 3/8" x 28 3/8"

Lent by Ralph M. Coe, added to exhibition 8/30/21
(labeled - Lent Anonymously)

The following from the C. M. A. Collection were also exhibited with the Special Exhibition:

54. 16.1043 Ballet Girls, by Hilaire-Germain Edgar Degas. 1834-1917. Degas as a painter of the ballet did not paint from the standpoint of spectator in the theatre. He was too deep an anathyst for that. Instead he strips poetry away, paints them as they are with their human imperfections and yet by mastery of technique, by brilliance of drawing he invests them with significance that is greater than external beauty. He has probed the depths for the characteristic and true. He is allied to Impressionists more in revolt from trite subject and study of light than in color.

55. 16.1044 Antibes, by Claude Monet. 1840 . Painted in 1888. Monet returned to the border of the Mediterranean in 1888. He had been at Bordighera in 1884. This time he went to Antibes where thanks to his earlier experience he painted wonderfully transparent landscapes of this southland. This series are filled with light and are remarkable for the way he suggests the mild softness of the Mediterranean and its luxurious vegetation.

56. 16.1045 Indian Summer, by Jean Charles Cazin. 1841-1901. Cazin first won official recognition as a figure painter but after 1883 he produced principally landscapes luminously painted and full of sentiment. The land he paints is a damp misty land with pale foliage and dunes. His motifs are always exceedingly simple with a simplicity which is perhaps forced.

57. 16.1054 Figures in the Woods, by Adolphe Monticelli, 1824-1886. Monticelli in some ways was the most direct initiator of Impressionist technique. "He is one of those singular men of genius who are not connected with any school and whose work is an inexhaustible source of applications. He lived at Marseilles where he was born, made a short appearance at the Salons, and then returned to his native town where he died poor, ignored, paralysed and mad". Compare with seven other examples shown here.

58. 16.1056 Summer, by Puvis de Chavannes. 1826-1898. Puvis de Chavannes is above all a decorator. His color is quiet, usually grey, blue and green. In the age of the Impressionists he was not one of them. He sought in every way to simplify his drawing and design, keeping his detail always flat in a decorative sense. Going back in principle to some of the decorators of the Italian Renaissance his influence in turn has been marked in nearly all later French mural painters.

Gifts of Mr. and Mrs. J. H. Wade

59. 17.63 Au Bord de la Mer, by Eugene Boudin. 1835-1898. Boudin was a follower of the Impressionists in his love of light. He loved a pale grey tonality. He was a great sea painter and loved to show beach scenes at the fashionable water places. He knew how to show with unfailing mastery the grey waters of the channel, the stormy skies, the heavy clouds and the sunlight feebly piercing the prevailing grey.

Gift of Mrs. D. Z. Norton

60. 20.379 La Sortie du Bain, by Mary Cassatt. 1855- . Miss Cassatt is an American, a pupil of Degas, Her speciality is the study of children and she is perhaps the artist of this period who has understood and expressed them with the greatest originality. She paints in oil but a great many of her works like this one are in pastel. Her pastels rank with Manet and Degas as far as broad execution, brilliancy and delicacy of tones are concerned.

Gift of J. H. Wade

61. 21.83 The Shepherds, by René Menard. 1862- . This painting by Menard shows the work of one of the most brilliant painters of today who is still painting with a beautiful poetic spirit in the tradition of the Barbizon school. Compare with the rugged realism of the Courbet to the right or with the sunlight of the Impressionist paintings.

Gift of Ralph King.

62. 2.21 La Sieste, by Paul Albert Besnard. 1849- . Besnard is one of the present day group who follows the traditions of the Impressionists in many ways. He is one of the most successful of the modern men in catching the mood of nature. In La Sieste the picture is saturated with the drowsy sense of heat.

Lent by Ralph King

63. 334.21 L'Eglise de Gisors, by Camille Pissarro, 1831-1903. Painted in 1885. A Jewish boy born in West Indies he came to France and came under the influence of Corot who urged him to study nature direct. Then Manet came on the field and Pissarro was attracted by his technique, by the way he painted in full light and placed colors side by side without transition. He became one of the original group with Monet, Renoir, Sisley, and Guillaumin. Note his technique with small touches of color.

Lent by Ralph King.

64. 17.21 Goddess of Fortune in Distress, by Gaston La Touche. 1854-1913. This had no description label

Gift of Ralph King.

Sample of Label

FRENCH PAINTINGS
OF THE LATER XIX CENTURY

SUBJECT

Seine at Meudon
ARTIST

Johan Yongkind (1819-1891)
LENT BY

Samuel Mather

Painted in 1865. Yongkind like Boudin ranks as a secondary artist who was connected with the Impressionist movement. He never braved the unpopularity of the leaders and was content to paint studies of light in a rather subdued color scheme.

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CG35

CLEVELAND MUSEUM OF ART

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PAMPHLET BINDERS

This is No. 1528

also carried in stock in the following sizes

	HIGH	WIDE	THICKNESS		HIGH	WIDE	THICKNESS
	inches	inches	$\frac{1}{2}$ inch		inches	inches	$\frac{1}{2}$ inch
1523	9	7	"	1529	12	10	"
1524	10	7	"	1530	12	9 $\frac{1}{8}$	"
1525	9	6	"	1932	13	10	"
1526	9 $\frac{3}{4}$	7 $\frac{1}{8}$	"	1933	14	11	"
1527	10 $\frac{1}{2}$	7 $\frac{3}{8}$	"	1934	16	12	"
1528	11	8	"				

Other sizes made to order.

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